

A COMPARATIVE STUDY OF PAINTING AND ARCHITECTURE STYLISTICS OF CONTEMPORARY IRANIAN AND WESTERN ARTS

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ABSTRACT: Iranian art reflects the spirit and inclinations of Iranians, regardless of place and time of origin. Another point is the diversity of works of art which shows that the ancient Iranians had high skills in different regions. Iranian architecture and painting have always been present side by side and influentially throughout history, and this connection persists until today in contemporary Iranian art. The present article is a research on the features and concepts of architectural and painting styles in contemporary Iranian art and a comparative comparison of these two arts which is centered on the concept of architecture and painting. The contemporary architectural styles and tendencies in question date back to the first and subsequent Pahlavi rule. The general objectives of the research are to apply the styles of painting and architecture in Iranian art to achieve the same conceptualism of these two arts. For this purpose, three main categories have been studied: the first part is contemporary Iranian architecture, the second part is contemporary Iranian painting and the third part is a comparative comparison of contemporary Iranian architectural and painting styles. The present research is an analytical and comparative research and the research method is based on the application of styles and logical reasoning. Documentary and library studies and theories of experts are also the basis of this article.

KEYWORDS: Painting, Styles, Pahlavi, Iranian architecture

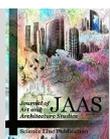
INTRODUCTION

The relationship between the art of painting and the art of architecture means creating an artistic balance between the two main dimensions of architecture that is achieved by involving the meanings and concepts of painting. This balance may change depending on place and time, depending on how people perceive art. Art architecture is influenced by painting, and this effect, in addition to the symbolic dimension, will also be helpful in improving the applied dimension. Contemporary Iranian art has always gone through ups and downs. Sometimes it has been influenced by its past and sometimes it has been taken from Western art and sometimes a combination of both. This conflict has continued to this day. In the meantime, different arts always go through the same and sometimes similar process in a society, under the influence of the political and cultural conditions of their time. Art styles are often influenced by governments and popular movements around the world, and in contemporary Iranian art, painting and architecture have been derived from the conditions of society and the government and, of course, world art. The division of architecture

courses in the present study has been done mainly according to important political and historical periods. The reason for this is that financial resources and political and economic decisions in our country have often been at the disposal of governments. Cultural and historical issues have been different in various political eras by those in charge of affairs, which has also been effective on the idea and vision of the architectural design [1, 2]. These two arts are closely related to each other. In general, the passage of the Qajar period and the entry into the Pahlavi regime and travelling to the West have led to the beginning of a new era and various styles in the field of art and of course painting and architecture. In this study, we consider the period of Reza Shah's rule until today as contemporary art and examine the architectural and painting styles of Iran, which have similarities and relationships in this period.

The arts of painting and architecture are the arts of space. For this reason, it is necessary that the approach to these arts in the twentieth century, or any other period, be accompanied by a detailed analysis of the artist's approach to spatial

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organization. Architecture is often defined as the art of enclosing space, a definition that gives primary importance to the interior, despite the fact that many architectural styles have focused mainly on the exterior or organization of the exterior throughout history. For the viewer, recognizing the element of space in painting may be more difficult than recognizing it in architecture [1]. On the other hand, the beginning of tradition-breaking movements in contemporary Iranian painting can be examined with the artistic activities of Kamal ol-Molk [2].

Since the influence of painting and architecture in contemporary times and in the 21st century on human life is very clear and less research has been done in the field of recognizing these two arts together, recognizing and matching the styles of these two arts are crucial to achieving a mutual understanding between painting and architecture in contemporary Iranian art.

MATERIAL AND METHODS

Contemporary Iranian architecture Conceptualism of contemporary architecture

In fact, art that can absorb all aspects of modernism is called contemporary art. The essence of this art is to be modern with all its features. In fact, "time" and "place" are the two determining elements in this art. Thus, it is very clear that every production of art that is created today is not necessarily contemporary art, but refers to being contemporary art that reflects today with all the complexities around us in any place [2, 3].

The contemporary history of Iran and consequently the contemporary architecture of Iran can be started from different times. The formation of the Qajar period, which coincides with European modernity; The formation of the Iranian intellectual movement that led to the formation of the Constitutional Revolution, an attempt at organizational and administrative modernization that began when competent ministers such as Amir Kabir, Ghaem Magham and Sepahsalar came to power, and the like, can each show a form of contemporary Iranian society. But if we want to consider an onset for contemporary Iranian architecture, it seems that the formation of the first generation of contemporary Iranian architects can be a good beginning. Because the main concern of the first generation of contemporary Iranian architects was the tendency to European modernist architecture and its promotion in Iran during the Pahlavi period, so the modernization of Iranian

architecture is rooted in the works and ideas of these architects [1].

On the other hand, progress in the field of concrete construction and the creation of a flexible material called reinforced concrete in the twentieth century in Europe and America, the movement of Pahlavi architects to the West and the influence of Western architects, the use of new building principles and the introduction of this technology to Iran and the construction of modern buildings, all announced a new and modern world and the beginning of contemporary architecture in Iran.

As we move forward, the role of academic spaces and art schools such as the Fine Arts Academy in Tehran, as well as the influence of Western schools in cultivating new artistic ideas and architecture, is increasing. Of course, contemporary architecture, which has gone through good days, has also experienced dark days. Architecture that is built in the form of blindly imitating styles from the West without Iranianization and adaptation to Iranian art and architecture, and distorts the spirit of architecture in contemporary art.

Contemporary Iranian architectural styles

In the following, we will identify contemporary Iranian architectural styles. Below is an attempt to examine the collection of styles in the contemporary era from the Reza Shah to the Iranian Revolution period. The mentioned styles are taken from the book "Contemporary Iranian Architecture" written by Bani Massoud [5] and the article "Explanation and codification of the contemporary Iranian architecture tendencies after the Islamic Revolution" written by Hosseini [6] and the combination of these tendencies together and of course a few slight changes. Therefore, we divide contemporary architectural styles into the following categories: 1- Iranian quasi-modernist architecture; 2- Indigenous architecture; 3- Metaphorical architecture; 4- Neo-modernism architecture; 5- Architecture adapted from history; 6- Technological architecture; 7- Popular architecture.

Iranian quasi-modernist architecture

The peak of modern architecture was between the First and Second World Wars in the 7th and 2nd decades in Europe and the United States [2]. The modern architecture formed in Iran, known as "Iranian quasi-modernism", was the result of a direct reflection of the developments of modern European architecture through the channel and filter of the first generation of contemporary Iranian

architecture. The first generation architects were all educated in Europe and became closely acquainted with the currents and architectural tendencies of that period and tried to implement the goals and concepts of modern architecture in Iran's Reza Shah period. Among these architects, the following names can be mentioned: Qelich Baghlian, Karim Taherzadeh Behzad, Vartan Hovanessian, Gabriel Gorkian, Mohsen Foroughi, Paul Abkar, Ali Akbar Sadegh and Kiqbad Zafar Bakhtiar.

It should be noted here that architecture in the period of early European modernism was closely related to reinforced concrete, the new building material of the era. A material without which anti-hybrid architectural elements such as overlapping spatial volumes, free wall surfaces, and bold protrusions could not emerge. On the other hand, the influence of European and Western architectural schools such as the Bauhaus School in Germany or the French School of Fine Arts has not been ineffective in influencing Iranian architects from the West. Mohsen Foroughi and Vartan Hovanessian were prominent architects, educated in the same schools in Europe. The atmosphere of the works of Le Corbusier and Auguste Perret and Adolf Luce is well seen in the works of the Hovanessian. Le Corbusier-style horizontal windows and asymmetry and purity of form are among them. Their works well reflect the style of quasi-modernism.

Le Corbusier was not an ideologist, nor was he a mere aestheticist; in his view, ideas are the stimulus of forms. Forms and ideas, in order to understand the inherent chemistry of his works, we must place ourselves in the tense range between these two natures [7, 8].

One of the characteristics of this style was that, no matter how complex the basic needs of an architectural project were, minimalism was a formal manifestation of modern architecture; Empty and clean spaces and perfectly geometric forms, a combination of simple forms and a set of simple geometric volumes. The plan of the buildings itself indicated that if the building was not beautiful in two dimensions, it certainly could not have a pleasant effect on the three-dimensional format. The plans were generally asymmetric. But they kept a kind of Mondrian balance. Modernist grid structure was also preferred in the plans: a kind of pseudo-graphic arrangement that could be expanded by adding elements or compressed by reducing blocks, and by emphasizing the geometric nature, played an important role in its globalization [5].

Local architecture

The architects of this style, referred to as the pioneers of the second generation, can be expressed in the realm of a cultural triangle. The influence of Western culture and civilization, the historical heritage of Iran (with a prominent role in pre-Islamic architecture), and the emergence of architects from the womb of the two. The importance of the first factor lies in the fact that the philosophical, scientific, economic and military capabilities of the West have had a definite effect on the daily ways of life and thought in Iran. The second factor is important since it is the main source of Iranian cultural and intellectual identity. The third factor is decisive because architects, as creators and narrators of culture, have played a vital role in mediating between Western culture and Iranian artistic heritage. What was formed during this period under the name of "local architecture" was nothing but modern architecture mutilated with a tendency towards localization. Localization, and consequently historicism, had a broad and dynamic meaning for these architects [5].

Among the architects of this period, one can name Hooshang Seyhoun, Farmanfarmaian, Kamran Diba, Hossein Amanat, Nader Ardalan. Most of these architects also traveled to Europe to study and see Western architecture, but they were never staunch advocates of Western architecture, combining Iranian-Islamic architecture with modern Western architecture.

Seyhoun, the leader of modern architects and historians, writes in an article about modern architecture in 2010: A few years ago, there was an earthquake in Iran and many houses were destroyed from Qazvin to Hamedan. The government and various institutions built several houses to settle these displaced people. The houses were modern, American-European, and had all the amenities, but they could not be inhabited by the people, and the villagers refused to live there [9]. In fact, Seyhoun and his contemporaries thought of combining modern European architecture with Iranian architecture to achieve an indigenous and habitable architecture according to Iranian culture.

Metaphorical architecture

This is the style, work and ideas of architects who have studied architecture in academic settings outside of Iran. These architects think differently from the mood of their predecessors. But this does not mean that traces of Iranian ideas and culture cannot be found in the works of these architects.

Rather, the expression and view of these architects on Iranian culture is different from the rest of their generation. And the main factor seems to be the distance from the cultural environment and the alumni association of Tehran universities with the prominent role of the University of Tehran. Of course, it should not be forgotten that the developments of technology and computer approach in architecture and the formation of contemporary architectural movements in the West after 1960 cannot be considered ineffective in the architecture of late second generation architects [5].

Hadi Mirmiran, Bahram Shirdel, Firooz Firooz, Iraj Kalantari, Ali Akbar Saremi, Mohammad Reza Jodat Darab Diba are the most important architects of this period. Most of the architects of this period are characterized by a glimpse of Iranian history and architecture and more attention to modern architecture, and most of them have a metaphorical and ambiguous view of the subject. In fact, they were pursuing a kind of postmodern architecture.

As mentioned, the introduction of computers and the existence of modern technologies in construction that allow the creation of any form and architectural space has not been ineffective in shaping this process. Looking at the architectural works of Mirmiran as a prominent architect of this style, one can see the presence of new and unusual forms up to that time and to some extent a look at the past of Iran.

Neo-modernism architecture

McGraw-Hill Encyclopedia enumerates nearly twenty styles within the modern movement [10]. The activities of the third generation of Iranian architects, who are mainly young, can be considered in line with the formation of the neo-modern movement and the approach of the second age of the media in Western architecture. We therefore attribute neo-modernity to some of their work. Because it deal with post-modern developments and currents [5]. The term neo-modern was first used in 1982, and its main use in that year was to name the architectural style that emerged after modernism. Neo-modern architects do not have the concerns of modern architects, and their main task is to move beyond modern goals and worldviews and reach a new form that is inherently different from modern architecture. Their work seeks neither a connection to social goals nor a solution to a problem with which modern architects have been involved. Rather, the main concern of neo-modern architects is architecture for architecture, and the spirit of architecture is the main concern of these architects

[2]. The colorful role of the computer and its peripheral software and media communications helped the third generation of Iranian architecture to align with Western architectural currents and escape the domination of modern architecture and achieve neo-modern architecture.

Architecture adapted from history

The architects of this group try to revive and promote Islamic-Iranian culture, value and identity through the construction of the same historical architecture. With the difference that the structure of the building is of metal or concrete, the materials used in the appearance of the building are historical materials such as bricks, cement and tiles [1]. This architecture was more common in the period after the Islamic Revolution and one of the reasons could be the Iranian-Islamic perspective in the post-revolutionary Iranian government.

Technological architecture

The tendency towards technological architecture, especially during the construction period in the Islamic Republic of Iran was flourished with the emphasis and support of the government on the use of technology in all fields, including architecture. In some buildings, the use of technology has gone to the innermost layers of the project and is closer to the main origin of this architectural style [6].

Popular architecture

The possibility of mechanical reproduction lead to the production of inferior works of art on one hand and on the other hand to the expansion of the consumers of works of art, reducing the taste of works and as a result producing a trend in architecture that can be called a populist trend. Populist tendency is an emotional and sentimental tendency that aims to satisfy the consumer and the people. The most important feature of this trend is its market orientation [11]. This architecture has become very common after the Islamic Revolution of Iran, and with a brief look around, we can easily see this type of architecture in the contemporary construction industry.

Contemporary Iranian painting

The concept of contemporary painting

"Contemporary" is different in every culture and in every land, and depending on the thoughts of the people of that land, one can understand the contemporary art of that land. Contemporary art and modern painting in Iran began with the onset of the Pahlavi period among painters, and the closer we get

to the Islamic Revolution, the more diverse and impressive it becomes compared to the West.

With the constitutional movement and its social and cultural consequences, another chapter in the history of Iranian painting was opened. The modernism wave arising from constitutionalism shook the literature. Transformation in painting was also inevitable. Perhaps Kamal ol-Molk, as the last prominent painter of the Qajar court, thought of modernity more than any other painter of that time. After a European study trip, he founded the Sanaye Mostazrafeh Art School with the intention of improving and promoting Iranian painting [19]. In fact, the Sanaye Mostazrafeh Art School recognized the incomplete adaptation of the Western system of art education. The continuation of this trend can be seen in newer forms, thirty years later in the Academy of Fine Arts and twenty years later in the Academy of Decorative Arts. The idea of modernity, which came to Iran from the West, was neither recognized nor accepted by society as a whole. Thus, the history of Iran after constitutionalism in all areas has been full of overt and covert conflict between tradition and modernity. The evolution of painting was hardly influenced by the modernization process of the Pahlavi era. In fact, the contradictory policy of following the West and returning to the past glories of Iran prevented the painting of this period from moving naturally and in accordance with the internal conditions of society [1].

Contemporary Iranian painting, like contemporary architecture, has been involved in the conflict between the West and modernity and tradition and retrospect. Meanwhile, organic materials technology was a new beginning for the paint industry. The beginning of this period can be considered in the middle of the nineteenth century. Today, due to the advancement of chemistry, the world of colors and their diversity has become very wide [13]. In fact, the introduction of industrial colors helped painters to present modern designs in contemporary art. Also, the existence of many painting patterns and computer images and the use of various software to achieve the desired design in the formation of contemporary painting has not been ineffective.

Contemporary architectural painting styles

In the following, we examine the contemporary painting styles of Iran. Rovin Pakbaz in his book "Iranian painting from past to today" in contemporary Iranian painting names four parallel

currents and by adding a few other trends to them we reach a new category of contemporary painting styles: 1- Academic painting 2- New painting 3- Coffee house painting 4- Modernist painting. Of course, the mentioned modern painting has different styles and tendencies, and it is modern indeed: 4-1 Saqakhaneh painting 4-2 Impressionism painting 4-3 Cubism 4-4 Abstract 4-5 Pop art. Of course, there are other trends such as Expressionism, Realism, Surrealism, etc., which we ignore due to the fact that they do not match the category of the mentioned architectural styles or are very close to the above painting styles.

Academic Painting

The academic style of Qajar court painting continued with a slight change, mainly in subjects, during the reign of Reza Shah and formed the official style of this period. The Sanaye Mostazrafeh Art School started operating ten years before Reza Khan's coup. In this school, a number of painters and sculptors with technical abilities were raised. Following Kamal ol-Molk, they sought perfection in the art of Raphael, Thyssen, Rubens, and Rembrandt, but in practice followed the path of nineteenth-century European academic art. Thus, a mixture of superficial system classism and overt naturalism with a kind of quasi-romantic sentimentality can be seen in their work. However, prejudice in following the principles and covenants of the European tradition of naturalism is common to all followers of Kamal ol-Molk; They are not the same in terms of knowledge, technical ability, and choice of style and subject matter. Almost all of them have worked on single-faced, inanimate nature, and landscape; Also, all of them have shown a desire for ethnography [12].

New painting

The art of painting in Iran has a history of several hundred years and what can be said about this art is that it is as wide as the human mind [1]. In general, the style of Iranian painting has a special place in today's painting, and one sees that many books and works are published in this field. In order to adapt this art to today's society, the contemporary painter has tried to make his engravings more modern and try to attract the majority of people and promote this tradition of Iranian painting.

Until the end of the Qajar period, many pen writers living in the capital and other cities also worked as painters.

Of course, their works were nothing more than clumsily copies of the works of the Isfahan school. This situation continued until the beginning of Reza Shah's rule. At this time, part of the cultural modernization program was devoted to the revival of traditional arts and crafts; As a result of the measures taken in this direction, a new movement in the field of painting began. New painting is inherently looking to the past; But artists belonging to this movement have tried in various ways to adapt their work to the tastes of the time [12].

The new painting officially started with Hadi Tajvidi. Of course, Hossein Behzad is also considered as one of the pioneers of this style. The school of painting has always moved parallel to the school of Kamal ol-Molk and has continued to this day.

Coffee house painting

Contrary to the currents of academic painting and modern painting, the so-called coffee house grew out of the realm of formal art.

The coffee house painting is a kind of narrative painting that is created by uneducated artists at the same time as the constitutional movement based on the traditions of popular and religious art and influenced by the traditional naturalism of that time, and shows its most obvious manifestations in the Pahlavi era. Perhaps the coffee house can be considered the origin of this type of painting because not only was it closely related to Naghali (storytelling), but the owners of the coffee house were among the first to order it. However, in addition to coffee houses, these curtains were hung in mourning places, shops, zurkhanehs and baths.

Modernist painting

The expansion of World War II to Iran, the departure of Reza Shah, and the brief establishment of social liberties created opportunities for artistic innovation. Modern painters, like tourists invading a newfound continent, did not like to settle down together. The aroused curiosity led them to try different methods, from Impressionism to Cubism, from surrealist fantasies to abstract formations. It was not long before several graduates of the College of Fine Arts set even newer examples after returning from an art trip to Europe. From this time until a decade later, the clash between old and new tendencies pervaded the contemporary art space, which eventually led to the victory of the modernists [12, 14].

Saqakhaneh painting

The Saqakhaneh School of Painting is an art movement that was formed in Iran in the 1990s. This group of artists were graduates of the Faculty of Decorative Arts who combined modern painting with national-religious symbols and motifs [15]. In fact, Saqakhaneh style painters have always thought of globalizing Iranian painting with Iranian elements and techniques. For the first time, Karim Emami used the term Saqakhaneh to describe the works of Hossein Zande Rudi. The influence of the Saqakhaneh school in contemporary art went beyond contemporary painting and entered calligraphy, and in fact the combination of calligraphy and painting.

Impressionist painting

From the beginning of the second half of the twentieth century, a group of painters emerged in France to oppose the contractual influence of academy painters, and stood in the face of the violent behavior and imposition of the ideas of the formal painters, who wanted others to turn only to that method and show nature as it is, and only pay attention to form and dimension in painting [16]. Iranian painters such as Kazemi and Shahabi have also used this style in their works under the influence of this artistic style. In Kazemi's early works, two different tendencies can be clearly distinguished: realism by the Impressionist method; And a kind of poetic illustration influenced by the painting of Isfahan school [5].

Cubism painting

Cubism, created by Brock and Picasso, a Parisian and a Spaniard, was born in Paris between 1906 and 1908 [17]. Within four years, the visual methods and technical innovations of these two painters attracted other artists. Of course, contemporary Iranian artists also showed a tendency towards this style, and especially after the Islamic Revolution, they have used this style and tendencies of this style a lot in their works.

Abstract painting

In fact, it is an abstract style in which the contemporary painter does not use any natural form that is in the real world and uses forms, elements and colors metaphorically. In fact, the artist shows his mental world without any imitation of nature. This art, which was created in Europe in the twentieth century under the influence of Kandinsky's works, also has many fans in Iran.

The trunks of the trees and the abstract geometric paintings in Sepehri's collection seem as exceptional and unexpected as the lifeless nature and landscapes of his desert architecture. Sepehri was a thoughtful, inquisitive and perfectionist artist. He did not neglect the study of contemporary artistic currents, nor did he neglect to reflect on the cultural and artistic heritage of the East. In this way, he achieves a concise, semi-abstract, and self-evident method that will be a suitable means of expression for his poetic revelations in the desert nature [15].

Pop Art Painting

Pop art is a popular art form of painting that began in the mid-twentieth century in England and the United States. Pop art is often derived from popular culture, advertising of goods and subjects, whether in the media or in the environment, mass production, and sometimes banners and murals.

RESULTS AND DISCUSSION

Comparative comparison of contemporary Iranian architectural and painting styles

After reviewing and getting acquainted with the concepts and features of each of the contemporary painting and architecture styles, we will continue to compare the two arts.

* The architecture of Iranian quasi-modernism, or according to Bani Massoud, the first generation of contemporary architects and the academic painting and school of Kamal ol-Molk can be considered close in style. Iranian quasi-modernism architecture is the beginning of the entry of modernity to the art of architecture and is the beginning of a new path in contemporary Iranian art. Another similarity is that the artists of both fields studied abroad and were very much influenced by the European art movements and tried to introduce it in a principled and practical way in contemporary Iranian art.

Using circular forms, arched windows and arched balconies and triangular windows, Vartan shares his experience of working with the French architect Henri Savage, including the special effects of Arnaud, which was famous in Savage's work in the design of his apartments [5]. Vartan's legacy can also be seen in the lack of symmetry, the observance of rational and practical principles, the purity of forms, horizontal windows in the style of Le Corbusier, the bending of the corners of two-cornered buildings, facades and protrusions, and the surface of cement mixed with various colors, cement edges on the top

of the window and the simple circumference of the ceiling or the so-called Chaftee Vartan [1]. The jeep apartment by Havansian, one of the famous architects of the Iranian quasi-modernist style in Tehran is presented in Figure 2.



Picture 1. Jeep building - by Vartan Hovansian [https://www.arel.ir/]



Picture 2. Haft Sin painting - by Hossein Sheikh [https://mahfel.com/].

In Figure 2 we see the oil painting by Hossein Sheikh, a follower of the Kamal ol-Molk school. As it is clear, painting has left the state of Negargari and traditional Iranian schools and has been drawn more towards modern and realistic European paintings.

The pioneers of the second generation, whose architecture was named local architecture, and the group of painters whose works were called Saqakhaneh paintings, were always involved in the struggle between tradition and modernity, and both groups tried to combine Western and modern European art with Iranian tradition and create national art. In painting, people like Hossein Zende Rudi and Nasser Oveisi combined calligraphy with

painting, combining Iranian and national elements with Western art, and took painting out of the state of naturalism and realism and abstracted it a bit (Figure 3).

In architecture, as can be seen in (Figure 4), the architecture of the Carpet Museum by Abdul Aziz Farmanfarmayian is a combination of modern European architecture and Iranian elements and symbols. In fact, it is a kind of international architecture with Iranian motifs to display Iranian architecture around the world. The design of the museum has a modern generality and is reminiscent of the international style. Exterior decorations are designed inspired by the carpet frame and nomadic black tents [5].



Picture 3. Untitled - by Nasser Oveysi [<https://tehranauction.com/>]



Picture 4. Carpet Museum - by Abdul Aziz Farmanfarmayian [<http://caoi.ir/en/>]

The metaphorical architecture that Bani Massoud calls the architects of this style the late second generation, can be compared to Impressionist painting. In Impressionist painting, the tree is no longer a tree, and the cloud and sky are no longer real, and the Impressionists tried to deny realism and avoid naturalism. In fact, a kind of

impressionism and the death of the author began in this movement, and perhaps it can be considered as the basis of postmodern painting and its branches (Figure 5).

Contemporary Iranian architect Mirmiran in the design of the National Library of the Islamic Republic clearly shows the symbolism and impressionism of contemporary Iranian architects. He believes that the design should deal with the concept and function of the library, which means putting together elements and spaces that are scattered and unrelated to each other on horizontal levels or on floors. This image, which represents the influx of light into the heart of darkness, is in the form of a shiny black twisted surface in the design of the library, on which a golden object (closed bookcase) sits in the form of a tablet. The tablet in its various forms is a symbol of recording ideas and in Iranian culture, the "Guarded tablet" contains the destiny of the whole universe from beginning to eternity. Therefore, in this plan, the mentioned form is considered for the closed repository of books and its placement. Under the large cover of the library, it evokes its "Protection" [5] (Figure 6).



Picture 5. Untitled - by Reza Shahabi [<http://moareknejad.persianblog.ir/>]



Picture 6. National Library of Iran - by Hadi Mirmiran [18].

Architectural style of neo-modernism architects as third generation architects can be compared with abstract painting or abstract painting. A style that can be seen in some of Sepehri's poetic paintings. In (Figure 7) we see the peak of abstraction and symbolism.

As mentioned, the architectural features of this style of modern materials are asymmetrical volumes and deconstruction of defined formats. On the other hand, in this style, the spirit of architecture for architecture itself can be seen in the works of its architects.

As we see in (Figure 8), this style is far more deconstructive than previous contemporary styles, and we can see a kind of abstraction in it.



Figure 7. Untitled - by Sohrab Sepehri [<https://anjoman.tebyan.net/>]

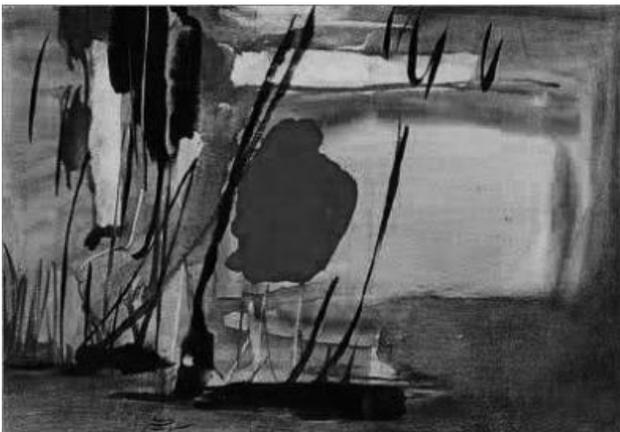


Figure 8. Warehouse and Furniture Exhibition - Mohammad Majidi [<http://memarinews.com/>]

Picasso's Cubist style of painting, which is also very popular in Iran, can be compared with technological architecture on one hand and with Le Corbusier's architectural style, which was important to Iranian quasi-modernist architects, on the other. One of the features of Cubist painting is collage, which of course is very popular in Iranian schools

and colleges of architecture. It means adding pieces of paper to the color and line and highlighting the surface of the painting. Sometimes in this style, even colors are used a little more prominently. In fact, showing the painting tools in the painting (Figure 9). In technological architecture, the architect sometimes shows the structure used functionally and sometimes for the facade of the building. In fact, we can see a kind of collage in architecture (Figure 10).

As Einstein discovered time, Picasso introduced time into painting, and Le Corbusier introduced time into architecture. Placing the curves in front of the right corners, rigid in front of the transparent ones, has made Le Corbusier's view a mixture of sense and abstraction. He had learned this approach from Cubism, not only from its visual language, but also from the tumultuous order it had brought to the world.



Picture 9. Prominent Cubism - by Shabnam Javani [<http://www.rangberang.com/Page/Default>]



Picture 10. Park Mellat Cinema Campus - by Daneshmir and Asperidonov [<https://mihanbana.com/>]

As mentioned, historical architecture is the exact copy of the original Iranian architecture, with the difference that the work structure has been modernized. In the painting of a coffee house, we see that the painting is painted with industrial and modern colors on the walls of the coffee houses and with the style of paintings of the past schools of Iran. Of course, we can also compare historical architecture with the style of painting, which is called modern painting in contemporary art. Of course, it should be noted that historical architecture has become more popular after the revolution, but coffee house painting and new painting are older (Figures 11 and 12).



Picture 11. Coffee House Painting [12]



Picture 12. Architecture Adapted from History [https://mapio.net/pic/p-38905519/]

It is easy to find a similarity between pop art painting and populist tendencies in contemporary Iranian architecture. As the name implies, both styles try to satisfy the customer and have a kind of popular character. Both styles are tried in mass production, one in construction and one in

advertising. Perhaps in these two styles, less attention is paid to the principle of art and the definition of art, and more attention is paid to the need of the employer to build a structure or design a painting (Figures 13 and 14).



Picture 13. Popular architecture [https://www.arel.ir/]



Picture 14. Pop art painting [https://www.namehnews.com/]

CONCLUSION

After studying the architectural and painting styles in contemporary Iranian art and recognizing the concepts of styles and their conceptual and functional features and comparing the styles of these two arts comparatively, conceptual and functional results were obtained. In general, at the beginning of modernity and the introduction of modernity in contemporary Iranian art, we can consider the role of Pahlavi politics and government, popular movements of that period and Westernism for both the same and almost simultaneous art, which led to

the formation of academic painting and Pseudo-modern Iranian architecture. The trend of modernity and the conflict between tradition and modernity in contemporary Iran, both in painting and architecture, led to the formation of styles that, of course, differ in terms of time period. In terms of functional characteristics in both arts, it can be said that the styles that were adapted to each other can be considered close in terms of the method of construction and presentation, and the views and ideas behind their work. With the difference that these ideas are implemented in painting with tools specific to this art and in architecture with specific materials. In general, due to the closeness and relationship between painting and architecture (there are many architects who are also painters), the styles of the two in contemporary Iranian art are close to each other in different time periods. Table 1 shows a summary of the results obtained in relation to these two arts. Finally, the author suggests to continue research in this field, more detailed research on other concepts of architecture and painting, as well as architecture with other arts.

Competing interests

The author declares that there is no competing interest.

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